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THE WARTEGG TEST ITS USE IN COMBINATION WITH HANDWRITING ANALYSIS AND THE TREE TEST

Renate Griffiths

ABSTRACT: The Wartegg-Zeichen Test (WZT) is a projective drawing test which, used together with other tests and handwriting (HW), can support, add, and disclose the inner dynamics of a person. The principles of the WZT are both graphological in terms of stroke quality and psychological in terms of symbolic meaning and access to the unconscious. How each stimulus is perceived and carried forward as a "solution" is revealed by the subject matter and manner in which it is drawn and can be related to handwriting as form, movement, space, and color. This article explains the basics of the test and gives three examples using the combination of the WZT, Tree Test, and HW. It highlights the advantages of using a graphic test-battery to better understand an individual, assist in dealing with problems, and further development.

WHAT IS THE WARTEGG TEST?

The WZT is a projective drawing test that was developed by Ehrig Wartegg in 1939. It combines the symbolic content of the drawing with its graphic expression. It is comprised of eight squares or "fields," each with a small, pre-drawn motif which should provoke the drawer to incorporate it into a drawing. Unconscious material is not freely projected as in dreams but is prompted by these given stimuli in each of the eight fields. They either are accepted and incorporated into a drawing or are not taken up, that is, rejected and left unincorporated. There will be many variations or different graphic solutions but the standardization of the given stimuli gives the test its diagnostic value.

The given motifs for each of the eight fields were carefully thought out and speak to different aspects of the personality. Likewise, the broad width of the borders was purposely chosen so that each field could be experienced by itself yet still be within the concept of the whole. The content is open to individual interpretation but is specific to the meaning of the particular field. Sometimes a field can be evaluated with another but it should always be borne in mind that all eight fields are representative of the subject's current state of mind. The test is therefore useful in psychotherapy and can be administered at intervals to monitor progress. In general, the WZT can help toward gaining insight and understanding of a person, is an aid to development, and can uncover unresolved conflicts.

Wartegg's colleague, Professor August Vetter, was the first to combine the WZT with handwriting to counsel children and give vocational guidance to young adults. After the war, he gave lectures and seminars about the WZT at Munich University. Maria Renner and Ursula Avé-Lallemant followed Vetter's teaching and used his graphic test battery for a similar client base. They both wrote books about it in German, *Der Wartegg-Zeichentest* and *Der Wartegg-Zeichentest in der Jugend-Beratung*, respectively. The German graphologist/psychotherapist Dr. Christian Dettweiler, founder of the Internationale Gesellschaft für Dynamische und Klinische Schriftpsychologie (DKS) worked extensively with the WZT in his private practice with adults. The test is used by psychologists for personnel selection, psychiatric assessment, and personal growth in Sweden, Israel, Germany, Holland, Switzerland, and Canada.

HOW DOES THE WZT HELP GRAPHOLOGISTS?

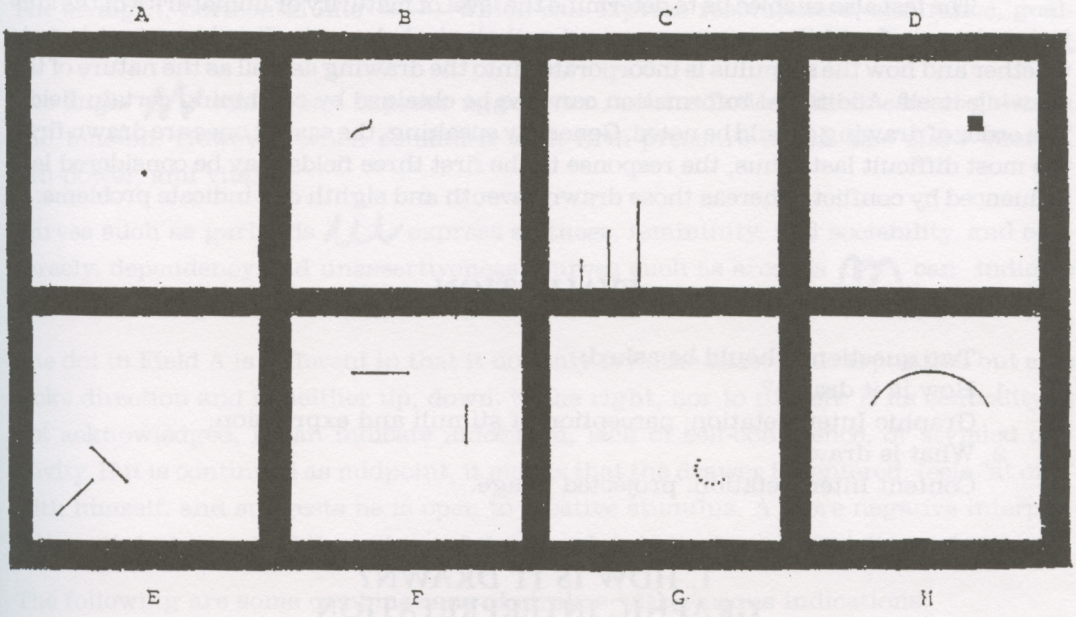
It has been long been accepted by a number of graphologists that using a graphic test battery, that is, several projective tests in combination with handwriting analysis, gives greater in-depth understanding of an individual. In addition, the WZT gives more information on subconscious perceptions than handwriting, which is more conscious and directed toward the norm, culture and societal expectations. The graphologist has the professional knowledge to assess the WZT in its wide expressive meaning, both from its content analysis and particularly from the method of drawing. Used together with other projective tests, it can provide a wider, more objective view of the psyche and goes a long way toward a more comprehensive assessment of a person's potential. For instance, an assessment using the combination of the WZT, Tree Test, sometimes also the Star-Wave Test, and handwriting analysis, not only gives a three-dimensional aspect but may also provides a sort of "Aha!" experience for the client. Used alone, each test can only shed partial light on an issue but used in combination one test can add or confirm information obtained from the others. There are also times when a handwriting is so stylized as to preclude an in-depth analysis so that other projective tests are the only means of accessing the personality.

INTERPRETATION

Information can be extracted from both what is drawn and how it is drawn. Like a graphological evaluation, each trait can have a more or less positive or negative interpretation and no trait should be evaluated in isolation. One is searching for the "Gestalt" of the person, not meanings for isolated traits.

The assessment begins with an overview of how the drawings have been rendered and their content. The drawings are perceived in the same context as one looks at dreams. The drawer's input is required in order to incorporate the private logic

Below are eight (8) squares that contain a mark, line(s) or dots that can be incorporated into a drawing of anything that comes to your mind. It is not a drawing test and it does not matter if you lack drawing talent. Begin with any square and number it in sequence until you have completed the eight (8) squares. It is important to be spontaneous, and unimportant how 'well' it is drawn. Use a pencil, avoid the use of a ruler or compass and do not erase anything.



Opposite the identifying letter please state briefly what each drawing represents. In the square at the right put the number of the sequence in which you completed the drawings. You may state which drawing you found easiest to complete, which most difficult and which you like best or least.

A _____
B _____
C _____
D _____
E _____
F _____
G _____
H _____

Figure 1: Wartegg Test. (Original reduced to 75%)

behind his choice of subject matter for the drawing. It is, after all, his drawing emanating from his ideas and requires his explanation. In accepting ownership, he will also begin to gain insight and accept certain aspects of his personality, which may have remained dormant in his unconscious.

The test also enables us to determine the level of maturity or immaturity of the subject and can reflect hitherto unrecognized pathological elements. It is important to note whether and how the stimulus is incorporated into the drawing as well as the nature of the drawing itself. Additional information can also be obtained by combining certain fields. The order of drawing should be noted. Generally speaking, the easiest ones are drawn first, the most difficult last. Thus, the response to the first three fields may be considered less influenced by conflict, whereas those drawn seventh and eighth can indicate problems.

EVALUATION

Two questions should be asked:

1. How is it drawn?
   Graphic Interpretation: perception of stimuli and expression.
2. What is drawn?
   Content Interpretation: projected image.

1. HOW IS IT DRAWN? GRAPHIC INTERPRETATION

There are many similarities between the interpretation of the WZT and handwriting analysis. These include dynamics of space, color (shading), form, and movement. Other similarities are pressure, zonal distribution, and preference for certain strokes such as angles and curves like garlands or arcades. For instance, the given stimuli of curved strokes or dots in Fields B, G, and H may evoke swinging or organic responses and are considered the "feminine fields." The linear stimuli in Fields C to F may evoke more practical solutions or objects and are considered the "masculine fields." A problem may be indicated if the stimuli are neither incorporated nor continued in the suggested form. As in graphology, the more rounded the form, the greater the emotional content and dynamism. Linear or angular forms suggest greater conscious control and are more indicative of rationality, reality, and intellect-influenced content. The drawings can show inanimate objects or experience-based, "living" representations from which it may be learned whether the person is more "thinking" or "feeling-oriented." The continuation of the rounded forms in Fields B, G, and H frequently result in illustrations reflecting life as, for instance, parts of the human body, figures of people, animals, or vegetation. There is a greater percentage of more mechanical, inert responses to the straight lines or squares in Fields D, E, and F such as machinery, objects, or abstract drawings.

Management of Form

The drawing can be in various gradations from large to small, circular to angular, released to constricted, full to meager, enriched or neglected.

Three basic strokes are usually repeated in different configurations:

The straight, horizontal line —— which can express resoluteness, assurance, goal-orientation, determination, decisiveness, and self-confidence.

The angle which can express aggression, contradiction, hardness, resistance, and tension. However, when combined with firm pressure it can also show energy, will-power, and vitality.

Curves such as garlands express softness, femininity, and sociability, and conversely, dependency and unassertiveness. Curves such as arcades can indicate holding in, hiding, protecting feelings, or a conservative, formal approach.

The dot in Field A is different in that it not only is in the exact central position but also lacks direction and is neither up, down, to the right, nor to the left. If its centrality is not acknowledged, it can indicate indecision, lack of self-confidence, or stymied creativity. If it is continued as midpoint, it means that the drawer is centered, feels "at one" with himself, and suggests he is open to creative stimulus. A more negative interpretation might be made if the nature of the drawing indicates narcissistic tendencies.

The following are some combinations of strokes with various indications:

- Cross: self-confidence and decisiveness. As a holy cross, it has its center elevated to the spiritual sphere or may symbolize death.
- Radiating strokes: imagination, initiative, expansiveness.
- Square: organization, method, firmness, and caution. In Jungian terms, it is a symbol of earthbound matter.
- Arrow (straight line and angle): will-power, goal-direction, or tendency to abstract.
- Circle or oval: wholeness, symbol of the Self, union of opposites (Jung), or lack of initiative/activity, "going around in circles."
- Wavy with pointed ends: instinctive but also impulsive.
- Centripetal spirals protect the Self: Centrifugal spirals enlarge the Self: The centripetal movement indicates a possible lack of initiative, sensitivity, and egocentricity; the centrifugal movement infers a more social adaptability.

Stroke Quality

Just as in the analysis of handwriting, the graphic interpretation of the WZT is evaluated on a continuum between positive (+ve) and negative (-ve) poles. No single sign should be taken in isolation but always incorporated as a part of the whole.

Pressure

Strong: +ve = Self-sufficiency, stress-resistance, physical strength.
-ve = Hardness, inhibition, volatility, aggression.

Weak: +ve = Flexibility, sensitivity, approachability, intellectual inclination.
-ve = Low sexual drive, low stress-tolerance, lack of initiative, indecisiveness, lack of energy or control.

Width of Stroke

Thin: +ve = Sensibility, sensitiveness, emotional distancing, intellectual approach.
-ve = Lack of originality, lack of sensuousness.

Wide: +ve = Originality, sensuousness, feeling-based.
-ve = Lack of self-control, over-emotional.

Secure/Insecure

Secure: +ve = Physical well-being, vitality, self-confidence.
-ve = Absence of gentleness.

Insecure: +ve = Softness, empathy, approachability.
-ve = Easily tired, lack of energy, irritability, inhibition, insecurity, low self-confidence.

Continuous/Discontinuous

Continuous:
+ve = Efficiency, control, activity, generosity.
-ve = Lack of self-control, lack of discipline, impetuousness.

Discontinuous:
+ve = Thoughtful action, exactness, self-control, discipline.
-ve = Lack of activity, over-cautiousness, inhibition, narrow thinking, lack of spontaneity.

Contours/Shading

Contours (intellect over feelings):

+ve = Ability to be conceptual, clear-thinking, abstractive.
-ve = Lack of feelings and imagination, matter-of-fact, cool approach.

Shading (feelings over intellect):

+ve = Emotionality, fantasy-rich, imaginative, artistic.
-ve = Lack of realistic thinking, lack of practicality, difficulty comprehending, anxiety (hatching).

Form

Large/Small

Large: +ve = Open to experience, enthusiasm, generosity, self-confidence, eagerness, activity, expansiveness.
-ve = Lack of realism, imprecision, high demands, impatience, inconsiderateness.

Small: +ve = Reality-conscious, precise, modest, self-controlled, goal-oriented, disciplined.
-ve = Lacks spontaneity, dry, small-minded, niggardly, insecure, lack of persistence, inhibited. (Over-precise drawing can indicate super-ego control.)

Round/Angular

Round: +ve = Feeling-based, natural, alive, approachable, soft, imaginative, spontaneous.
-ve = Inability to understand a concept, lack of practicality, lack of will-power, laxness.

Angular: +ve = Will-power, practicality, conceptual, controlled of feelings, self-control, goal-directed, super-ego influenced.
-ve = Inhibited feelings, lack of imagination and spontaneity, rigidity.

Aereated/Compact

Aerated:	+ve =	Open to feelings, relaxed, imaginative, flexible.
	-ve =	Lack of concentration, lack of firmness/steadiness, lack of practicality, lack of impulse-control.
Compact:	+ve =	Firmness, practicality, impulse-control, will-power.
	-ve =	Lack of feelings, lack of imagination, inflexible, rigidity.

Space

The composition of the drawing, its size and placement in relation to the frame provided corresponds to how the individual sees himself in the world. Its rendering reflects how the person interacts in society with people in general and on a one-to-one basis in particular. Drawings that extend the boundaries of the square may indicate aggression, especially if drawn with heavy pressure. There may also be an absence of ego boundaries in the drawer and reflect difficulties from early stages in his development when ego boundaries were not clearly defined. Additional information can be obtained from harmonious use of space among the fields or whether there is an over- or under-emphasis on a particular field.

Full/Meager

Full:	+ve =	Open to feelings, imagination, spontaneity, self-confidence, perseverance, uninhibitedness.
	-ve =	Little critical ability, lack of common sense, demanding, lack of goal-directedness, inconsiderateness, impulsiveness.
Meager:	+ve =	Intellect-driven, abstract, simplified, concentration, criticality, practicality, clarity, self-control, decisiveness, restrained.
	-ve =	Insufficient feeling, lack of imagination, sparse, inhibited, lack of activity.

Disharmonious/Harmonious

Disharmonious:

One corner of a field is over-emphasized; the drawing is kept to the side of the given stimuli.

+ve = Willingness to comply and follow directions, practicality, concentration.

-ve = Inhibition, fearfulness, lack of originality, one-sidedness, narrowness, lack of undertaking.

Harmonious:

-ve = Life-enriched, open, contemplative, sensitive, empathetic, goal-directed, adaptable, self-confident, released, imaginative.

2. WHAT IS DRAWN? CONTENT INTERPRETATION

The following are some general descriptions and possible interpretations:

Form Solutions: Abstract/Aesthetic

Abstract: Mathematical, linear, geometric designs: Intellectualization, abstraction, emotional distancing as a defense, more introverted, rational, impersonal, uninfluenced by worldly everyday input. If found in many or all fields can suggest schizoid thinking patterns.

Aesthetic: Rhythmic, ornamental, patterns somewhat influenced by feeling.

Object Solutions: Static/Dynamic

Static: vases, pots, etc.: Practical, concrete, extroverted, reality principle.

Dynamic: car, train, any vehicle in motion, etc.: Activity, restlessness, disturbance in goal-orientation.

Picture Solutions: Atmospheric/Physiognomic

Atmospheric: scenes, landscapes, flowers, etc.: "Alive," fantasy, feeling.

Physiognomic: figures, faces, animals, birds, etc.: Is closer to world, people, life, more socially inclined.

Meaning Solutions: Symbolic/Allegoric

Symbolic: cult emblems, flags, masks, etc.: Associated with the unconscious.
Allegoric: abstract content of an image, e.g. a drawing titled "concentration" or "danger." Symbolic solutions have more emotional content than allegoric ones which are associated more with rational, abstract elements.

Free Stroke Solutions

Repeated wavy or straight lines; rhythmic repetition of decorative patterns: for example, playful repetition of waves as in Field B with the meaning "up, down, up, down ... I have a feeling of being carried along by this rhythm" (Renner). Such drawings may appear similar to an abstract drawing. However, abstract drawings are more intellectually and conceptually motivated than free-stroke drawings which are more inner-directed and feeling-influenced.

Frequently Drawn Subjects

The following is a list of examples of the most frequently drawn subjects. The ones with more problematic connotations are in parenthesis. In general, the greater the originality of the drawing, the more creativity and imagination is shown.

Field A: Flowers, plants, nature, faces (spider web, clock, bull's eye, wheel, spiral).
Field B: Birds in flight, face, eyebrows, ears, landscape, flowers.
Field C: Staircase, architecture, telephone poles (fence, ramp).
Field D: Chess board, windows, chimney, flag, ship, geometric figure, tunnel (mask, robot, prison).
Field E: Tools, steering wheel (weapons, syringe, crashes).
Field F: House, box, vehicle, furniture (anything that does not connect the lines).
Field G: Flower (spider's web, tracks in the snow, wheel).
Field H: Head, face, sun, moon, umbrella, parachute (eye).

The Eight Fields and Their Meanings

Field A: Self, ego, centricity, concentration, origin, identity, self-image.

Often drawn as a dart or target board (Self as centre or target), star or circle with either centripetal or centrifugal movement. Practical solutions frequently offered are clocks or wheels. Aesthetic solutions can be flowers or patterns. Abstract solutions may be given titles like "focused" or "fleeing." Physiological solutions such

as a drawing of an eye can indicate watchfulness or, in more extreme cases, possible paranoiac tendencies (the eye of God is watching!).

Field B: Flexibility, movement in society, liveliness, emotional release (outward expression of emotions).

Ease and flexibility in social interaction can be seen by birds in flight, smoke, or clouds. Organic solutions may include worms or snakes. Physiological solutions may be given such as eyebrows, noses, hair or the outline of shoulders; atmospheric ones by water or contours of mountains. A lack of or difficulty with social interaction can sometimes be seen in drawings of objects like vases and bottles or abstract solutions showing letters or doodles.

Field C: Systematic achievement, ambition, enthusiasm, goal-directedness, persistence, and conversely a lack of orientation toward goals and achievement.

The way solutions are rendered gives indications of will power, endurance, or, if drawn with hesitation, inhibition or fear of failure. Abstract solutions include graphs, statistics, or schematic patterns. Practical solutions include stairs, organ pipes, or church windows. Perspective drawings such as receding telegraph poles, trees, or chimneys may not indicate true ambition.

Field D: "The problem" or difficulty, "Die Schwere" in German. Hardships, burden — the problematic sphere and manner of its management.

Active solutions can be shown as a heavy object lifted by a construction crane. Passive solutions may show something being weighed down by a heavy stone. Many windows in a building may show the problem as dispersed or dissipated or as a differentiated identity. Religious connotations or idealized solutions are suggested when the dark square has been changed to represent some sort of light. Masks can indicate a breakthrough into the inner unconscious exposing neurotic conflicts and inner anxiety. Ornamental designs, patterns, or chess boards suggest displacement or repression of the problem.

Field E: Tension, aggression, opposition, accomplishment, fulfillment of drives.

If the two lines are left unconnected there is a strong indication that aggressions are dissociated or "split-off." If what is drawn is directed toward the right, which by its placement suggests it to be continued, it is outwardly directed and shows extroverted tendencies; if directed toward the left, aggressions may be more directed against the Self and shows introverted tendencies. Rakes, brooms, or spades indicate aggressions

sublimated into work. Passive-aggressive tendencies may be seen by indirect solutions such as sprinkles of water coming out of a watering can. Hammers, axes, or weapons such as daggers or swords are expressive of strong hostility. Ships, airplanes, and cars, which require steering, can indicate abreaction of aggressive impulses. If they face toward the left, aggression may be self-directed. Passive or masochistic indications are sometimes suggested by objects struck by lightning. Intellectual solutions may be depicted by street plans or knitting patterns.

Field F: Integration; partiality vs. completion. Isolation/separateness vs. connectedness/closeness, feelings of inner connectedness.

The two straight lines urge the drawer to connect them and their linearity can provoke a practical or abstract solution. Ability to relate to others and parental harmony is suggested if they are connected but if unconnected, isolationist, socially uncomfortable, disharmonious tendencies are indicated. The strokes sometimes remain unconnected but if the two elements depicted "belong to each other," e.g. desk and chair, book and lamp, it is still an integrated solution. Pictures of houses sometimes represent romanticized, wishful thinking. Birds' eye views can be understood as a desire for distance.

Field G: Tenderness, sensitivity, delicacy. Shows how expressed, repressed, sublimated, or open to influence.

A high degree of sensitivity can, for instance, be expressed by drawings of flowers or baby animals. A spider's web can indicate vulnerability or possible paranoiac tendencies. Footprints in the snow may indicate feelings that are "downtrodden" or strongly repressed. Intellectualized solutions are indicated by patterns or stylized flowers. Solutions may be drawn as wheels or bicycles that can be indications of an aggressive attitude toward one's own sensitivity or over-compensations such as fear of being considered "sissy."

Field H: Protection. Shows where and how the subject feels protected and how he defends himself.

Sometimes protection is found in religion, as in drawings of churches, or in nature, as in landscapes or protective mountains. Mushrooms or tortoises can indicate isolative, introverted tendencies. A threatening mask or a spider in wait in its web can indicate how protection is felt to be threatened. A caricature may show how protection is ironically displaced or disguised.

Combination of Fields

Some fields can be evaluated together. These can represent "Self-Image," feelings about oneself; "Sociability," ease with social contact; "Productivity," capacity for achievement; and "Generalized Attitude," attitude toward the world.

Fields A and H – Self-image

Self-esteem and security are connected and frequently dependent on whether or not the symbiotic union with the mother was successful. A disturbance in the early development of the child can be the cause of a disturbed ego and feelings of vulnerability in later life.

Fields B and G — Sociability

Field B, emotions and ability to socialize, and Field G, sensitivity, are combined to indicate reaction toward others and sometimes the opposite sex.

Fields C and E – Achievement

The interrelationship between ambition and tension/aggression, Fields C and E, can indicate reaction to productivity, work, and achievement.

Fields D and F – Generalized attitude

The greater the "problem" or "difficulty in life," the more it calls for an integrated world perspective. These two fields, Fields D and F, in combination, give hints as to the generalized attitude toward the world.

Integration of All Fields

Impressions from all fields can be made as follows:

1. Qualitative evaluation of overall level, imagination, creativity, and artistic talent.
2. Combination of many, or all, fields can be taken together to assess energy utilization, ego strength, and drives.
3. Identification of problem areas.

EXAMPLES OF WZT, HANDWRITING ANALYSES AND TREE DRAWING TESTS USED IN COMBINATION

CASE 1
R.W. 62-year old, right-handed male

History:

This man is the owner/operator of a human resource agency and an elected senior government official. He is married with two grown children and three grandchildren. He was born, grew up, and went to university in the Canadian Prairies. He is the eldest of three with two younger sisters. He described his parents' relationship as "good" and said he witnessed no fighting or difficulties between them. His father was an accountant and was frequently away from home. No one smoked or drank alcohol in the family. He reported that his mother had respiratory problems in her youth and was therefore somewhat unwell in his formative years.

Following his election as government leader, he proved to be rather inconsequential and overextended in his capacity as chief executive officer.

R. W. Interpretation of WZT (in drawn order)

1. **C (Field of Ambition/Enthusiasm/Goal-directedness): "Personal and financial progression."**
   Has willpower but ambition may only be hinted at. May need clearer goal-orientation to achieve actual goals. Said of himself: "Activity takes over the time I should be thinking". Wants to succeed without hard work.

2. **E (Field of Tension/Aggression/Opposition): "Outline of car."**
   Lines suggest the steering wheel of the car is not connected to the shaft; only the outline of the car is shown. The car has no wheels and faces the left (past). Shows frustration (no wheels). May split off aggressions or direct hostilities at himself, mother, or past. C and E were drawn first and suggest escape into work; work is his "safe territory."

3. **H (Field of Protection): "Happy face."**
   Putting on "happy face" may be his primary defense mechanism, his way of hiding aggressions. He frequently smiles and always appears affable. The given arched line denotes the outline of a bald head. In real life he wears a toupee which may make him feel more protected and less vulnerable or threatened. The face looks more like a mask with a grimace than one with a true, friendly smile. The eyes appear vacant with no pupils; there is no nose (may lack perception and free access to aggression, hurt virility). The mouth

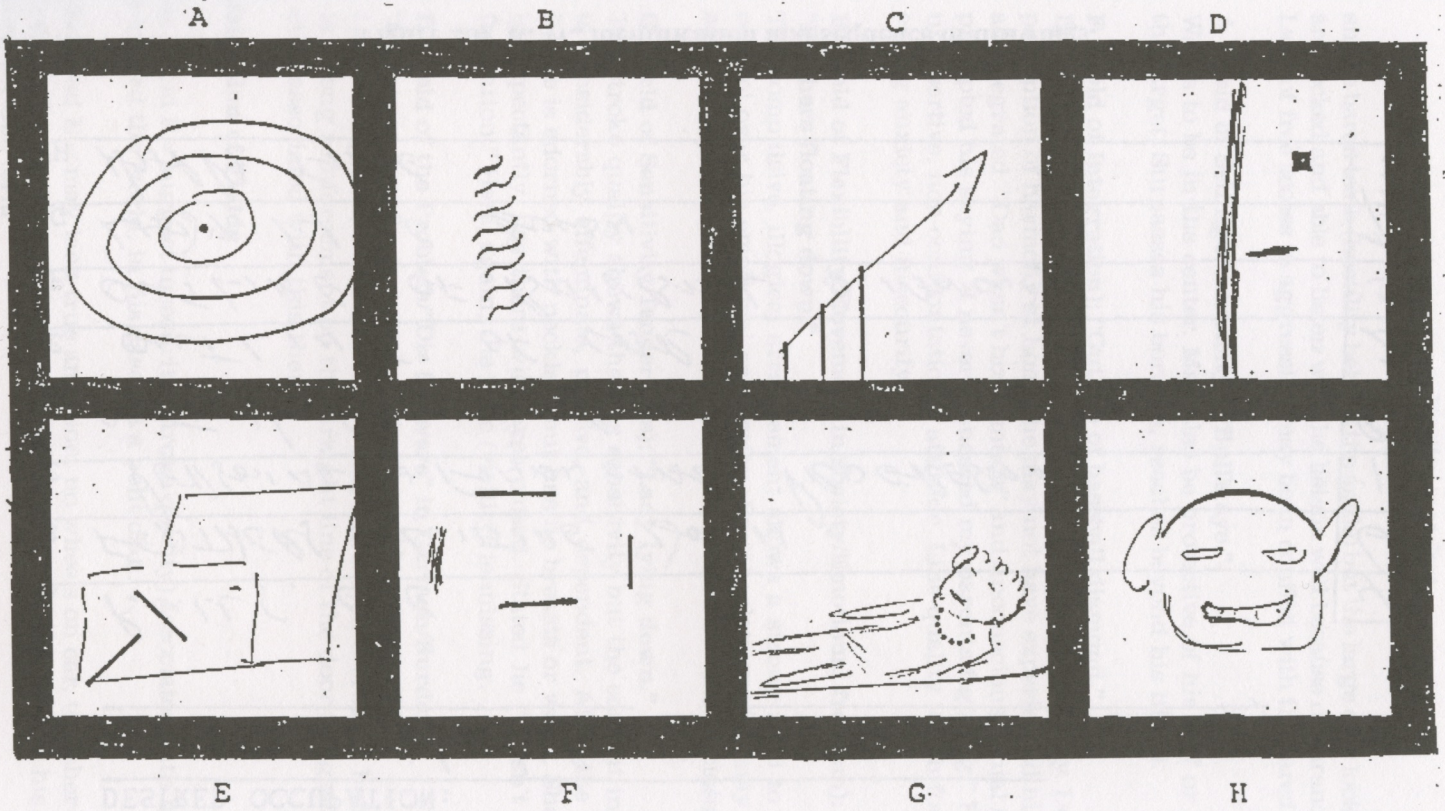


Figure 2a: R. W., age 62, male, Wartegg Test drawings.

NAME: R. W. DATE: 1/16/90

DESIRED OCCUPATION:

DATE OF BIRTH: 6/20/38 PLACE OF BIRTH: , SASK

A	BULLS EYE	4
B	FEATHERS FLOATING DOWN	6
C	PERSONAL + FINANCIAL PROGRESSION	1
D	OUT HOUSE DOOR	8
E	OUTLINE OF CAR	2
F	OUTLINE OF BASEBALL DIAMOND	5
G	LADY LYING DOWN	7
H	HAND FAN	3

Figure 2b: R. W., identification and sequence of drawings.

shows bared teeth (hostility behind the smile) but the large ears look like they are cocked and able to listen well; he listens well because of paranoiac fears. Lack of free access to aggression may be in conflict with the bared teeth.

4. **A (Field of Self/Ego/Centricity): "Bull's eye."**
   Wants to be in the center. May also be protective of his Self or feel he is the target. Surpasses his borders, reaches beyond his limits.

5. **F (Field of Integration): "Outline of baseball diamond."**
   Lines are not connected. Feels separate, disconnected socially. Despite his perception of harmony at home, he may not have experienced his parents as integrated. "Dad wasn't home much" and unconscious denial may have prompted his saying "I never witnessed my parents fighting." He has an unassertive, non-confrontational attitude. Line quality is reinforced indicating anxiety and insecurity.

6. **B (Field of Flexibility/Movement in society/Emotional freedom): "Feathers floating down."**
   The compulsive, illogical arrangement shows a strong need to maintain control over his emotional expression. Social relationships may be "light as a feather" or made with "a light touch." Stated he "has no close friends."

7. **G (Field of Sensitivity/Tenderness): "Lady lying down."**
   The stroke quality shows there is sensitivity but the content indicates it is considerably effeminate, passive, and dependent. Also, the feminine figure is adorned with necklace but has no breasts or waist. She passively, expectantly, lies there with eyes closed. Stated he "doesn't like confrontation." Here, again, the nose (virility) is missing.

8. **D (Field of the Problem/"Die Schwere" in German/Burden): "Outhouse door."**
   Lack of expressive freedom: there may have been secrets at home. There is strong reinforcement on the straight line of the door suggesting anxieties associated with this theme.

Combination of Fields

Fields D and F = suggest insecurity (stroke quality) associated with his emotional attitude toward the world, in his case, as a politician.

Fields C and E = may lack true ambition, no wheels on car, together with a desire for achievement without commensurate effort. Said he only wants his present political position for one term.

The second significant recollection was the announcement of the end of the war (WW II) in 1945. Although I cannot specifically remember the news prior to the date; my recollection of "the day" was that the kids in the neighbourhood rolled skated to the corner store, purchased Canadian flags (the Red ensign in those days), placed them in our roller skates and

Figure 3: R. W. handwriting.
(Original reduced to 95%)

R.W.
Handwriting Analysis

Dynamic movement, large horizontal expansion and strong right trend show this man to be energetic and willing to take risks. He is active and adaptable but, as the thready, weak middle zone suggests, he may be running away from himself and directing his energies into his work; he keeps himself constantly involved in activity to avoid having to face his vulnerabilities. Lack of confidence and insecurity is indicated by many hesitations and corrections as in "significant" in line 1, "announcement" in line 2, and "Although" in line 3, to name a few. The first letter of his signature is markedly overblown and the size of the middle zone varies a great deal, suggesting an overcompensated and changeable ego.

A good indicator for his role as leader and politician is the light but even writing pressure which, together with thread connections, shows he has a quick mind and good diplomatic qualities. On the other hand, sinuous connections always imply a degree of indecision, vulnerability to influence, and avoidance of commitment. In a position of leadership, while he is reasonably intelligent and mentally agile, he may be ambivalent and unwilling to make decisions without group approval. Line spacing indicates potential for organization but imprecise letter forms show little sense for detail. In general, his spatial organization with narrow margins and some tangling suggest a degree of subjectivity that affects his judgment.

It is noted that he uses a mixture of cursive script and block printing for various expressions (WZT and under the tree drawing). The printing is suggestive of a split between his public persona, showing his overcompensated ego and the cursive writing may be more reflective of his real Self. There is also a split in the letter "K" in the word "SASK" in line 3 of the WZT.

R.W.
Tree Test Analysis

He sees himself in the full bloom of maturity in a "Summer Tree." The tree is large and carelessly drawn with a contoured crown and rounded, arcade-shaped lines. There are a few spaces between the arches allowing some of the internal energy to escape into the environment. The trunk is straight and the base of the tree open, without roots or groundline, suggesting he is not as well grounded as the size of the tree requires. The stroke pressure varies from strong to light and is hesitant and interrupted, particularly on the outline of the trunk. This indicates insecurity and self-doubt and suggests emotional vulnerability. The tree is large and centered but the careless nature of the drawing together with the absence of branches and leaves suggest a desire for importance without actual achievement. He strives for significance but has little patience with detail and may not have the capacity to fulfill, with hard work, the impression he makes. The tree looks "empty" and reflects grandiosity without substance, impulsiveness, and lack of focus.

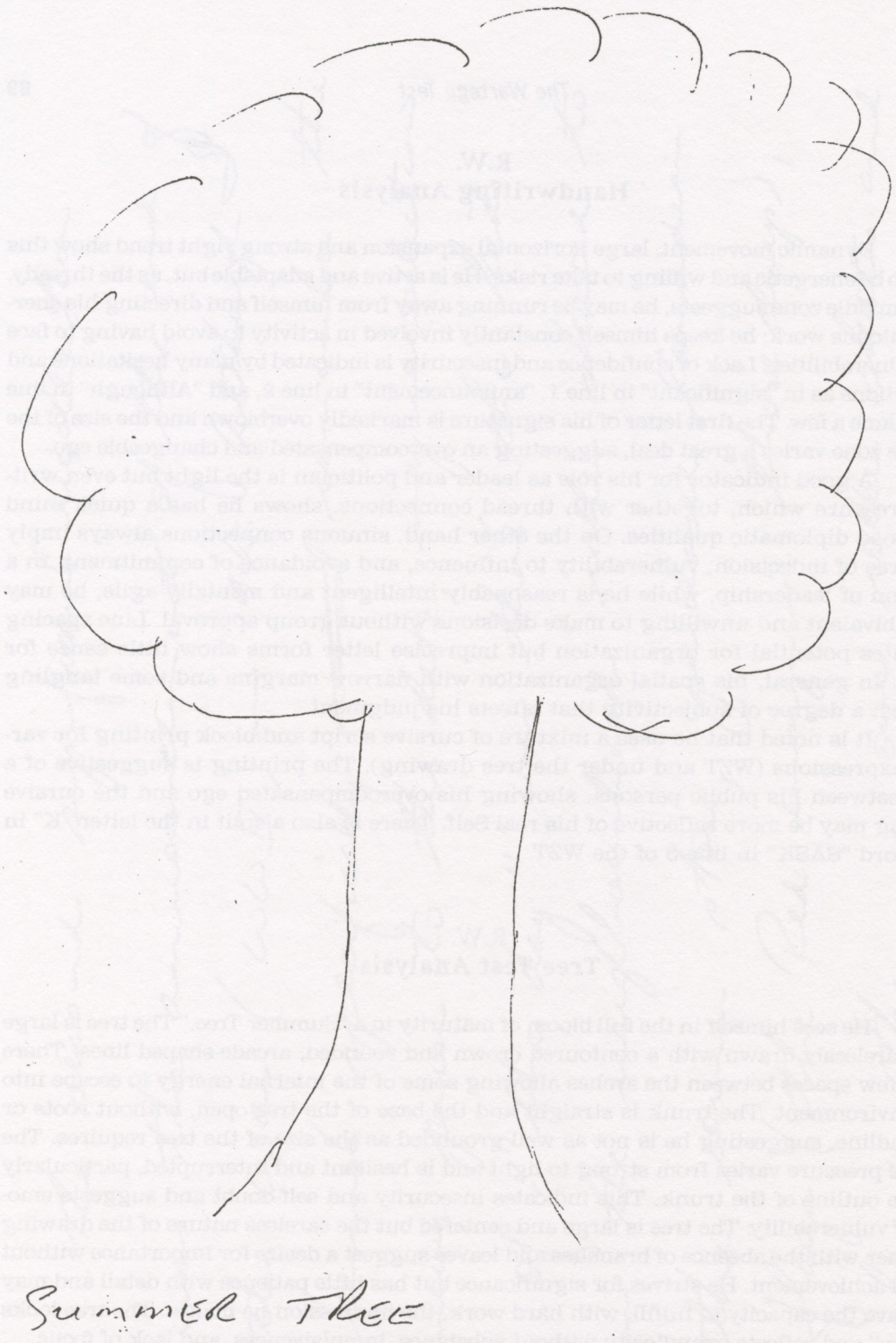


Figure 4: R. W. Tree Test (Original reduced to 80%)

The Three Tests in Combination

The thready connections of the handwriting shows quick intelligence, diplomacy and ability to adapt to changing circumstances but also an avoidance of commitment. The carelessly drawn and "empty" tree confirms the lability seen in the handwriting, including lack of detail and depth. He rapidly moves forward as the fast speed of the writing and tree drawing suggest but being overly energized also avoids having to deal with projects in depth. Superficiality is also reflected by the combination of Fields C and E of the WZT.

Possible paranoiac fears are not identified from the handwriting but are indicated by the big ears on the "Happy Face" in Field H of the WZT and the closed door at Field D. Insecurity and feelings of anxiety are seen in the graphic signs of hesitancy and retouching in the handwriting, tree, and WZT drawings, especially in Fields D, F, G, and H. However, his inability to express his aggressions is more clearly evident from the WZT, particularly in the incongruous smile with the bared teeth in Field H. The car in Field E also illustrates how his aggressions are frustrated (no wheels) and possibly turned against himself as the direction of the car is to the left. The unconnected lines of the steering wheel are further indications of his disassociated, split-off aggression, as are the many splits in his handwriting and the printed letter "K" in the WZT. In his political career, he is much more a conciliator than an assertive fighter but there is a danger that he may either break under stress or become suddenly eruptive.

It is interesting to note that this man's wife is very assertive and highly ambitious. She may be "the hidden power behind the throne," overextending his abilities to fulfill her own ambitions.

CASE 2
L.P. 66-year old, left-handed male

History:

L.P. is a retired airline pilot. He has been married for forty-five years and has five grown children. He comes from a pioneer family. Both his parents emigrated from the United Kingdom, his father from Scotland, his mother from England. Both his grandfathers were alcoholics. His father, who also had some difficulties with alcohol, initially worked as a conductor on the railway but later went into real estate and ended up running his own real estate business. He died following a stroke when he was only fifty-five years old. His mother was the youngest of twelve. He describes her as "spoiled and manipulative, wonderful and loving but too dominating and controlling." L.P. was the youngest of four boys and was born when his mother was thirty-five. The eldest was eight years older, born prematurely, never strong, and with "personality problems"; he died at fifty-one following a heart attack. The next brother, four years older than L.P., "was an underachiever," an alcoholic who died of cirrhosis of the liver

when he was fifty-two. There was another baby, born four years after L.P., but he was a "blue baby" and died in infancy, leaving the subject to be brought up as "youngest."

L.P. has had open heart surgery twice to avert a heart attack, first when he was fifty-two and again when he was sixty-five. After his first surgery he lost his job as captain with the airline. This resulted in significant loss of self-esteem and a severe depression. He also turned to alcohol but eventually joined AA and has not used alcohol since. He was highly regarded by the airline for which he worked. After his retirement they asked him to assist in a foreign dispute over one of their pilots and he played a pivotal part in negotiating the pilot's safe return to Canada.

L.P.
Interpretation of WZT (in drawn order)

1. **H (Field of Protection): "Full moon."**
   Signifies wholeness, completion, strength and spiritual power. Said this related to how he felt about his open heart surgery. "I went through it without fear; had contact with God or higher power and felt protected."

2. **C (Field of Ambition/Enthusiasm/Goal-directedness): "Telephone line in perspective."**
   Diminishing toward the horizon. Looking into the past, viewing it as receding poles. Said he was past being ambitious and that he "was living through his children now."

3. **B (Field of Flexibility/Movement in society/Emotional freedom): "Organisms viewed under a microscope."**
   Good movement though diffuse. Sees himself as part of society but not influencial because he is one of many and not outstanding. He is seen as friendly and competent but maintains superficial relations with others.

4. **F (Field of Integration): "Building."**
   There are windows and a door complete with knob but no path. Although he is willing to welcome people into his world, the absence of a path suggests he may not want everyone to enter. The iron-barred windows strengthen the lack of path. The desire for a warmer house is frustrated by the lack of ability to welcome emotions. The smoking chimney indicates some escape for anger. Lack of triangular roof may indicate an injured self-esteem in the realm of success/ambition.

5. **E (Field of Tension/Aggression/Opposition): "Plan view of boat marina."**
   Said AA made him realize his anger. "It taught me to analyze the prob-

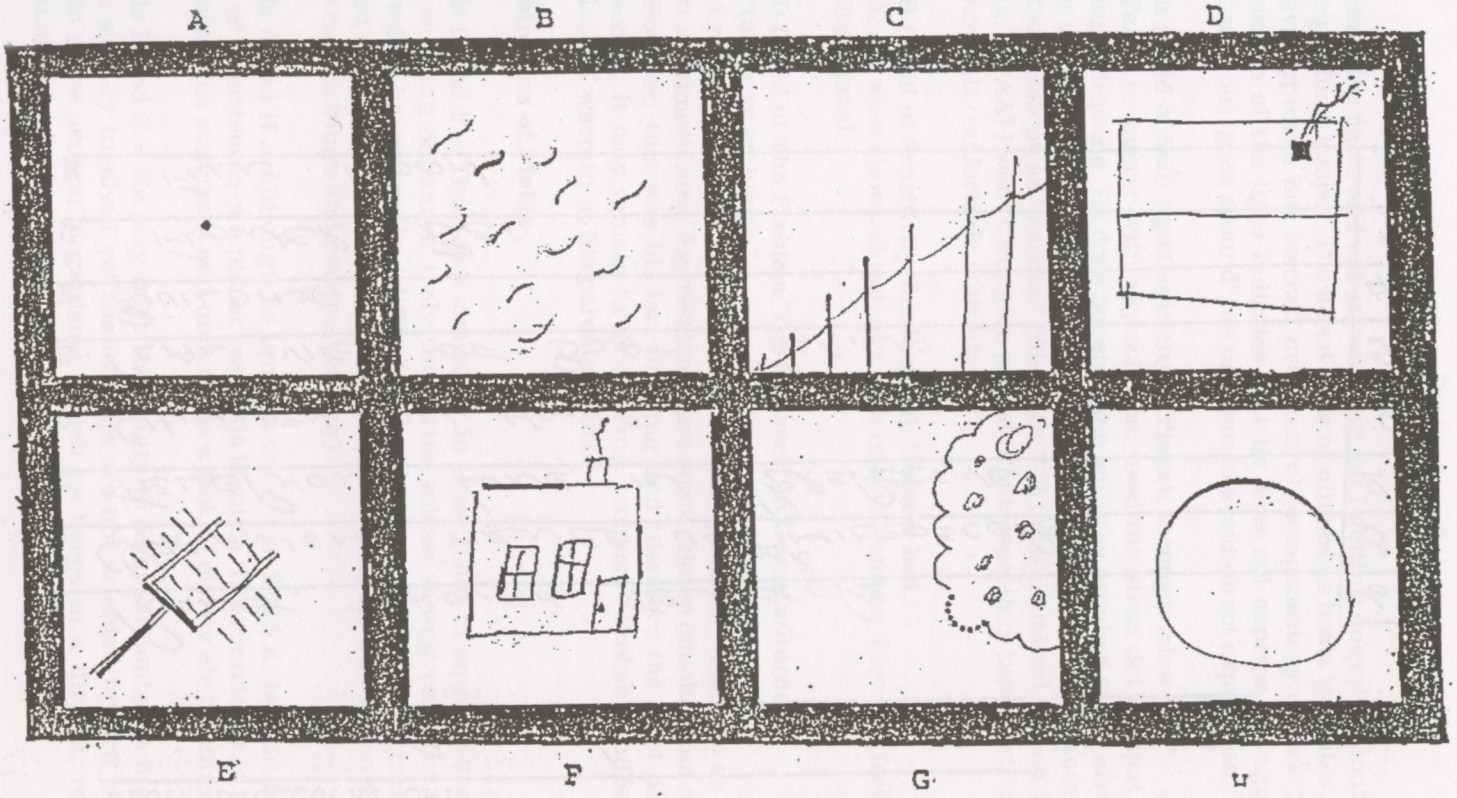


Figure 5a: L. P., age 66, male, Wartegg Test drawings

NAME: L. L. P DATE: DEC 1/89

DESIRED OCCUPATION:

DATE OF BIRTH: APR 18/23 PLACE OF BIRTH: WINNIPEG, CANADA

A	PLANET THROUGH TELESCOPE	6
B	ORGANISMS VIEWED UNDER MICROSCOPE	3
C	TELEPHONE LINE IN PERSPECTIVE	2
D	CHIMNEY ON HOUSE	8
E	PLAN VIEW OF BOAT MARINA	5
F	BUILDING	4
G	FLOWER BED	7
H	FULL MOON	1

Figure 5b: L. P. identification and sequence of drawings.

lem, step back, and ask myself why am I getting angry?" Admits to having a fiery temper. The aerial view of numerous boats indicates an objective approach but learned over-control (compensatory order). No intersection of the lines indicates that he does not express his aggressions freely but 'goes around' the problem to avoid direct expression.

6. **A (Field of Self/ Ego/Centricity): "Planet, through telescope."**
Failed to answer with any solution; used the given dot without completing a drawing. He does not struggle with the problem of his identity, lets it go. Said he had difficulty defining himself. He saw the planet through the telescope as "remote," "distantly." "I have examined myself too closely; (in AA) I went through a period of introspection, now past." Stated he now felt comfortable with himself.

7. **G (Field of Sensitivity/Tenderness): "Flower bed."**
Aerial view shows objectivity, lack of involvement. Flowers (feelings) are dissociated.

8. **D (Field of The Problem/"Die Schwere" in German/Burden): "Chimney on house."**
Again, viewed from above. May see the "problem" (alcohol) as removed from himself now. Aggressions have some release (smoke from chimney). However, this was his last drawing and therefore the most difficult to access; it may remain "a smoldering problem." Probably suffered from lack of warmth in his parental home.

Combination of Fields

Fields D and F = There is a similarity in these fields of squared drawings of houses with smoking chimneys. Only the partial release of aggression is suggested which may reflect his generalized difficulty in expressing anger. His aggression is contained behind controlled, rational, and organized thinking as well as conventional attitudes (squared drawings and persona writing).

Fields A and H = Although he ignores the dot in Field A, he said he associated feelings of "remoteness of a planet" with his identity. The roundness of the moon in Field H echoes this statement and underlines a lack of clarity about himself.

Fields B and G = He may have the ability to compartmentalize his feelings as well as be socially involved yet his feelings are not oriented toward people or animals but to more neutral 'organisms' which he keeps in a distant, remote, and aloof position.

L.P.
Handwriting Analysis

The strong right slant of this left-handed writer shows that he has made a very good adaptation to the right-sided world. The forward slope reflects his friendliness, a striving to please, and ability to cooperate with others. The writing is rounded and conforming (persona) and shows rigid regularity. He can be relied upon, can take charge of situations but will, at all times, maintain strict control over himself. He will attend to details and is both competent and willing to take responsibility.

The rigidity of this writing coupled with its roundness and garlands suggests that, behind a congenial, approachable, and helpful manner, he exercises a great deal of discipline and has a strong sense for control. Unconscious hostility is indicated by the powerful thrusts of lower loops which interfere with the line below. Such strong emotions do not appear to find release, as seen by the return stroke of the lower loops which frequently turn toward the left or do not intersect at the baseline. Other signs of inhibition are seen by suddenly constricted letters, such as "n"s or "o"s. In addition, the pressure is light and the stroke quality is fine. The combination of tangling, roundness, and hooked formations, as in the personal pronoun "I," are indicative of "oral" tendencies, a need to "take in," originally as emotional nourishment in infancy but later sublimated by food or drink, in his case, alcohol.

In summary, he presents himself as "laid back," affable, and understanding but a lack of emotional release causes him to repress his aggressions, a difficulty frequently found in heart attack-prone personalities. In addition, his AA experience may have taught him too much control; he may be in a continuous and marked state of heightened tension to prevent him from losing control.

It is noted that he writes in two distinctive ways, block-printing (WZT) and cursive writing. Both scripts show rigidity, a strong need for control, and a tendency to hide his personality behind a mask. The compulsive nature of this persona handwriting suggest he is a "Good Boy" who has had a rigid upbringing (controlling mother), strives for perfection, and tries to live up to her expectations. A reluctance to approach the right margin may reflect fear of confrontation; he tries to avoid stress and leads a regulated, highly structured life.

was a wonderful experience to ride on the train, to see the animals and all my cousins on the farm. Great fun.

I also remember that my mother would frequently take me down town while she shopped, occasionally we would have lunch at Eaton's Grill Room which I thought was very elegant as the waitresses wore uniforms and the tables had big white tablecloths. Another "must" at Eaton's was their toy department which must have been a large one. I loved the bright colours and dreamed of owning them all.

There was a park at the end of our street and I can remember going

Figure 6: L. P. handwriting.

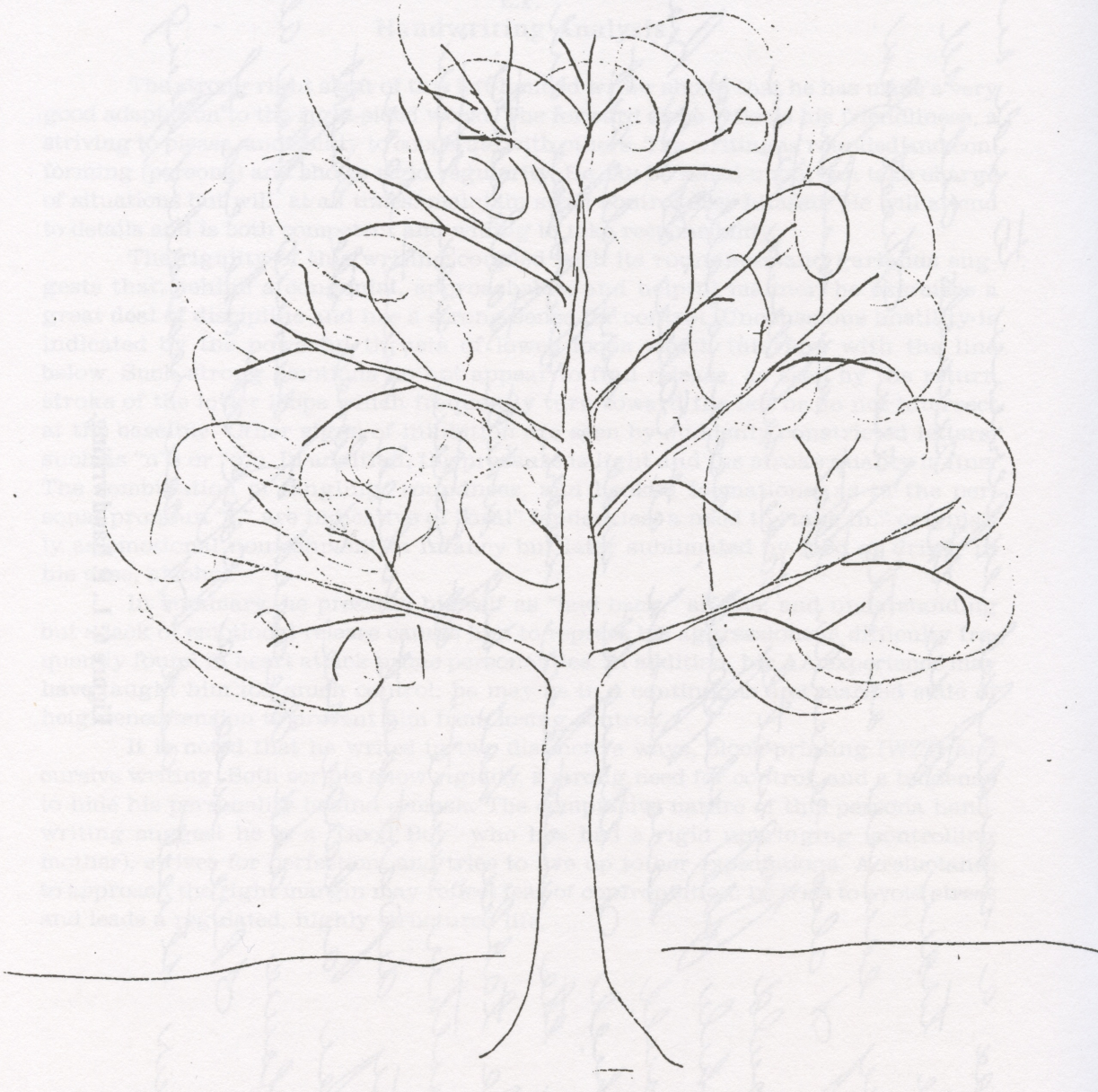


Figure 7: L. P. Tree Test.

Tree Test Analysis

The tree is centered and upright but is rather small and delicate. The trunk is proportional to the height of the tree yet the whole tree gives the impression of being somewhat brittle. The stem has several places toward the top of the tree where the lines are intermittent and "broken" suggesting sensitivity and uncertainty. There is also an erasure over the foliage on the right side. The trunk is inset at the first intersection with branches which gives the impression that the flow of energy may be being impeded at that point. In addition, some energy is lost where branches are unconnected to the trunk or to each other. There is a marked difference in pressure; the pointed end-strokes are drawn with heavy pressure, the circular enclosed "foliage" with light. The sharp twigs may represent contained aggressions. The rounded foliage is covering the thorn-like twigs, indicating the hiding of his basic hostility behind vivid gestures and nice expressions.

The Three Tests in Combination

The handwriting of L.P. is stylized and rigid in its regularity. It is like a mask behind which the real person lives. Although one immediately sees the strict control this man places upon himself, the rest of his personality is hard to fathom from the handwriting alone. Compulsive aspects of L.P.'s personality are, however, reflected in the WZT by the drawings of squares in Fields D and F and pedantic arrangement of boats in the marina and their regular subdivisions in Field E. He has a great need for order and control. On the one hand these qualities reflect a sense of method, duty, and need for structure while on the other, they suggest dogmatism, perfectionist tendencies, and possible fear of change.

The drawing of the tree, with its heavy pressure on the spiky twigs, suggests strong hostility. This, however, is contained by the surrounding arches which prevent both release and contact with the environment. His heart disease and narrowly averted heart attacks may be related to unexpressed, almost imploding anger. Perhaps he was saved by the escape of some of the aggression as illustrated in the WZT by smoke from the chimneys in Fields D and E. Aggression is also suggested as dissipated, perhaps intellectualized, by the aerial "Plan View of Boat Marina" showing numerous boats in Field E. Emotional repression is suggested in the WZT in Field G with the arches (arcades) of the fenced-off garden behind which the flowers (his inner feelings) bloom. The compartmentalized flower bed shows that, while he has much sensitivity and deep emotions, these are under strict control and segmented off. There is also a remote and scientific approach in his emotional expression in Field B. The vulnerability of his control is illustrated in the tree drawing by uneven pressure of the twigs and "foliage." This, together with the rigidity in the handwriting, suggests that his strong need for maintenance of control to contain his aggressions gives rise to considerable anxiety. The tree is elegant but fragile.

CASE 3
D.M. 47-year old, right-handed female

History

This woman came for counseling following a quarrel with her boyfriend. They both worked in sales for a real estate company. She was married, separated but not divorced from her husband. He was thirteen years her senior and there were no children. For the past four years she had been living with her boyfriend, but the relationship had deteriorated, was stormy and unstable, and he had just left her. She drank "about a bottle of wine a day." "He was violent: he threw me across the room a couple of times which left holes in the walls." She said she goes on shopping sprees: "I spend a lot of money on clothes for myself but buy without needing them." She had been financially supporting her boyfriend. He had two girls aged five and ten from whom he allegedly tried to keep her away. Her relationship with his parents was also strained.

D.M. was the eldest of four. Her mother divorced her father when she was eleven. She described her relationship with her mother as "distant." Her mother's family originated in Spain and was Roman Catholic. D.M. broke away from her faith in her teens and, according to her, "became fanatically involved with the Mennonites." Her father was in the army and she saw little of him except when he was on leave. However, when he was home he spoiled her, bought her things, and took her out. On one occasion he flew a plane above where she and her friends were playing and dropped chocolates for them. He drank a great deal but was not considered an alcoholic. D.M. recounted how once, because her mother had rejected him, he mercilessly spanked D.M. She refused to speak to him for years following this incident.

Her physical appearance was emaciated, and she dressed in a rather dramatic, "Spanish" way. She appeared for her second session in an all-black outfit with trousers and a black headscarf which covered her hair. She denied eating disorders but admitted to having "chocolate binges." She was frequently late for appointments, was a poor housekeeper, and said her home was in constant disarray.

D.M. Interpretation of WZT (in drawn order)

1. **H (Field of Protection): "Sunshine."**
   Finds protection in hiding her feelings behind a sunny smile but also has needs for more warmth in her life.

2. **C (Field of Ambition/Enthusiasm/Goal-directedness): "Graph showing dollar & sales volume."**
   She said her "ambitions were up but are now on the decline." Admitted

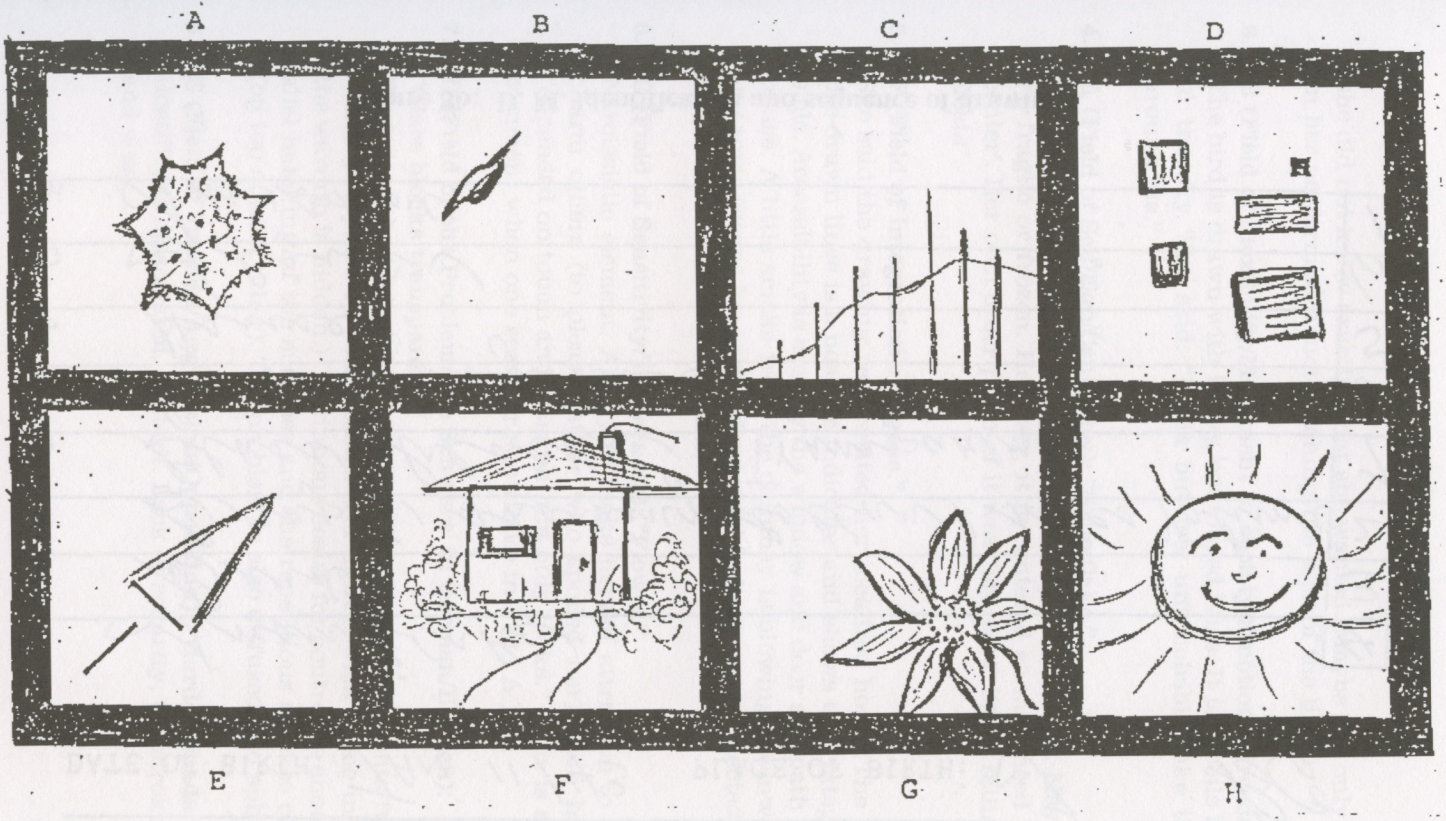


Figure 8a: D. M., age 47, female, Wartegg Test drawings

NAME: D M. D.: Oct. 15/90

DESIRED OCCUPATION: Realtor

DATE OF BIRTH: JAN. 11/43 PLACE OF BIRTH: V BC

A	Snowflake	4
B	Bird	3
C	Graph showing dollar & sales Volume	2
D	Glass blocks Transparent	7
E	Garden Spade	8
F	House	5
G	Flower	6
H	Sunshine	1

Figure 8b: D. M. identification and sequence of drawings.

she did not know exactly what she wanted. Maybe she only goes halfway in her performance (not reaching the tops of the lines).

3. **B (Field of Flexibility/Movement in society/Emotional freedom): "Bird."**
The bird is drawn with heavy, contoured lines. It is mobile but flies alone in the sky. She said: "I mix but feel untouchable, like there's a shell around me."

4. **A (Field of Self/Ego/Centricity): "Snowflake."**
Snow is an illusion; a snowflake is beautiful but melts. May feel transitory, fragile or frozen. However, it is centered so may need to feel 'in the center'. Her own description of it was "icy, cold, light, falling, but it also floats".

5. **F (Field of Integration): "House."**
She said the drawing represented her idealized home. The joining of the pre-drawn lines is a positive indicator and shows that integration is possible. Accessibility is seen by the window and door and path leading to the house. A little smoke from the chimney is blowing downwards suggesting some escape for angry, depressed feelings yet connected with warmth and nourishment in her home.

6. **G (Field of Sensitivity/Tenderness): "Flower."**
Narcissistic element. Ability to make herself attractive to captivate and charm others (to please father who spoiled her). Said her femininity "depended on touch and warmth, not only looks." (This is an interesting comment when one sees her snowflake in Field A.)

7. **D (Field of the Problem/'Die Schwere' in German/Burden): "Glass blocks transparent."**
Explained these blocks as representing "glass ornaments from Denmark which you place on coffee tables and light a wick flame inside". (Again, the warmth is hidden.) Continuous desire for control as shown by the parallel hatching of the surfaces and the repetitious strokes of the outlines (on top of each other). The problem is also diffused and split off.

8. **E (Field of Tension/Aggression/Opposition): "Garden spade."**
Hostility is dissociated, split-off. Lack of security; the stroke is uncertain and weak.

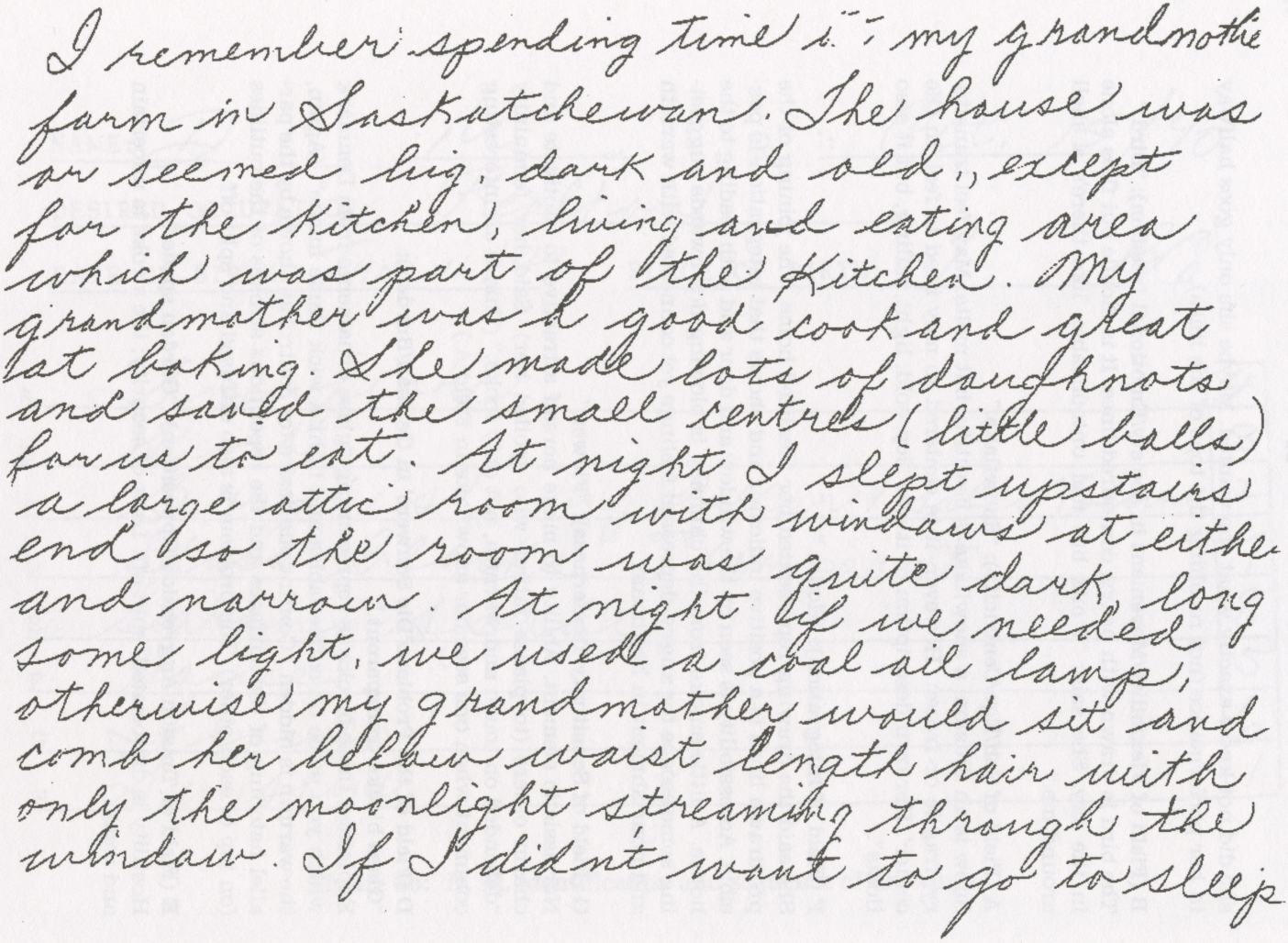

I remember spending time at my grandmothe
farm in Saskatchewan. The house was
or seemed big, dark and old, except
for the kitchen, living and eating area
which was part of the kitchen. My
grandmother was a good cook and great
at baking. She made lots of doughnots
and saved the small centres (little balls)
for us to eat. At night I slept upstairs
a large attic room with windows at eithe
end so the room was quite dark, long
and narrow. At night if we needed
some light, we used a coal oil lamp,
otherwise my grandmother would sit and
comb her below waist length hair with
only the moonlight streaming through the
windows. If I didn't want to go to sleep

Figure 9: D. M. handwriting.

Combination of Fields

Many lines of the drawings are reinforced and show a need for repetition. This need for constant revision and accentuation of a basically weak stroke may be a graphic sign of insecurity and anxiety as well as obsessive-compulsive tendencies.

Fields A and H = The ego representation with a "snowflake" is in sharp contrast with the smiling sun reflecting a dichotomy/ambivalence between a "hot"/strong and "cold"/fragile self-esteem. There is a desire for warmth and protection due to her inner feelings of aesthetic coldness.

D.M. Handwriting Analysis

The handwriting is large and undeveloped for her age. Space, form and movement are weak and disturbed. Margins are poorly defined and narrow, suggesting lack of psychological boundaries. The overall rigidity and aggressive features of this handwriting suggest her main difficulties stem from the control stage of her development. Large middle zone hooks at the ends of words point to a desire for emotional nourishment, something she did not receive from her "distant" mother.

The small additions or corrections on letters, such as "h" in "grandmother's" in line 1 and "h" of "Kitchen" in line 4 and "K" of "Kitchen" in line 5, indicate compulsive tendencies. Corrections of this kind, together with split letter forms such as in "k" of "dark" in line 3, suggest that she "splits off" her aggressions and at the same time feels anxious and insecure. She strives for perfection and fears making mistakes and above all fears losing control. If stress levels get too high she may become unpredictable and overwhelmed by the dissociated, suddenly released aggressions.

The downward alignment of her writing indicates depressive tendencies. The tangling of lower portions of letters with upper portions of the next line show confusion and possibly still active (oral) abandonment fears. She needs to be with others, may be intrusive and fearful of being alone. Tangling also shows subjectivity; she may have difficulty being objective and poor overview may disturb her ability to organize and prioritize.

The boldness of this writing is in contrast with its weak pressure and tentative strokes, indicating conflict between a desire for control and insecurity. An overcompensated, narcissistic drive is seen by the large yet undeveloped letter forms suggesting both immaturity and needs for recognition. She can be charming, colorful, and engaging (oedipal engagement with father) but also manipulative and demanding.

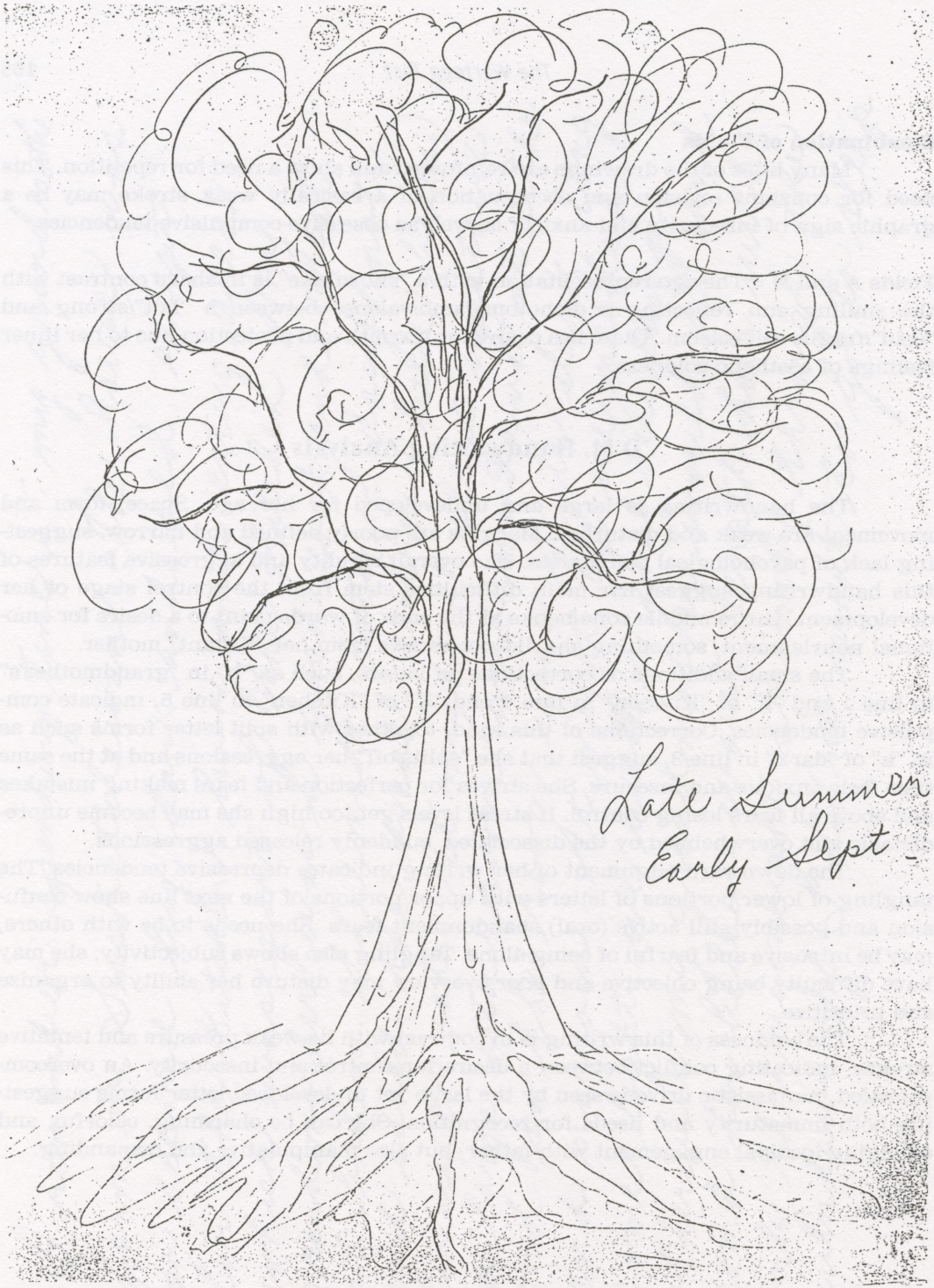


Figure 10: D. M. Tree Test. (Original reduced to 70%)

D.M.: Tree Test Analysis

The tree is large, slightly to the left of the page and growing on a hill. The hill is chiefly comprised of very large roots giving it an unstable appearance. The large root structure is drawn with such light strokes that photocopies had to be greatly darkened in order to reproduce the drawing. Light pressure, as well as the feeling that the roots are "clinging for hold," indicate much insecurity. Thus, the hill in this case is reflective of an overcompensated ego and exaggerated feelings of superiority. It needs space just as she needs acknowledgment and attention.

The lower part of the trunk is broad and straight but about halfway up it is drawn with many intermittent strokes and looks brittle and broken. In the upper region of the tree the thin, stick-like branches do not connect with the trunk. They are too narrow in relation to the trunk and insufficient in their capacity to allow enough energy to be transmitted through to the extremities. The roots, so faintly drawn yet so prominent, are looking for a better hold on life which she is unable to create for herself.

The stroke quality is variable, strong on some of the branches and foliage but weak over the lower part of the trunk and the roots, reflecting the unevenness of her energy distribution. Her behavior is impulsive, unpredictable, and prone to sudden emotional outbursts. The presence of bark indicates high levels of sensitivity and strong defenses against being hurt. Depressive feelings are indicated by the foliage covering the lower part of the tree and by the downward curved branches. There is a great deal of movement in the crown, which suggests inner turmoil, restlessness, and lack of focus.

The tree as a whole looks somewhat out of proportion with its large crown and root structure but comparatively short trunk. She sees herself as mature in 'Late Summer' but the overall feeling of this tree is fragile and unintegrated.

The Three Tests in Combination

The graphic elements of variable pressure, and tentative and uneven stroke quality are present in all three tests. Her vulnerability and compulsive tendencies are well illustrated by the additions to letters that look like mending in the handwriting and reinforcement in the WZT. Impulsiveness is more revealed by the directionless, circular movements in the tree drawing.

The information from all three projective tests point to similarities and their combination confirms the compulsiveness, striving for perfection, and insecurity that underlies the bold, sometimes flamboyant self-representation. In addition, her aggressions are not integrated but are split off, making her unpredictable and further undermining her self-confidence. The split confirming the dissociative process is seen in additions to letters in the handwriting, in drawings "Garden Spade" and "Glass Blocks" in the WZT, and in the "split" between the upper and lower portion of the

trunk in the tree drawing. The large size of the writing, and the smiling sun and large flower in the WZT reflect her narcissistic tendencies.

Her lack of borders and simultaneous search for them are seen by the lack of margins in the handwriting and the repeated reinforcements in the drawings of the WZT.

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BIOGRAPHY: Renate Griffiths is a professional handwriting analyst and certified document examiner currently in private practice. She has been certified as a graphologist by both the American Handwriting Association Foundation (AHAF) and the National Society for Graphology (NSG), and was president of the Vancouver chapter of AHAF from 1995 to 1998. She has published numerous monographs and has lectured internationally on a variety of subjects, particularly those related to projective tests. Earlier in her career she received her general nursing and psychiatric nursing diplomas in England and Canada. She has a MSc. in Health and Human Sciences from Columbia Pacific University, and is affiliated with AAHA, AHAF, NSG, NADE, and ACFE.